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Concert: Ithaca College Women's Chorale

Ithaca College Women's Chorale

Janet Galvan

Patrice Pastore

Deborah Montgomery-Cove

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Ithaca College

WOMEN'S CHORALE

Janet Galván, conductor

*A collaboration
with the Irish
World Music
Centre of the
University of
Limerick*

BRIDGES

Ireland Tour

**March
2005**

ITHACA COLLEGE WOMEN'S CHORALE

IRELAND TOUR

March 2005

Janet Galván, conductor
Elizabeth Swanson, graduate conductor
Read Gainsford, piano
Deborah Montgomery-Cove, soprano soloist
Patrice Pastore, soprano soloist

1 March, 8:15 p.m.
Ford Hall, Ithaca College

6 March, 8:30 p.m.
Augustinian Church, Limerick

8 March, 8:00 p.m.
Church of Christ the King, Cork

10 March, 8:00 p.m.
Belvedere College Chapel, Dublin

BRIDGES

Selections to be chosen from the following repertoire

Bridges to the spirit

| | |
|----------------------------|----------------------|
| O Rubor Sanguinis | Hildegard von Bingen |
| Antiphon No. 44 | |
| Sed Diabolus | |
| Antiphon No. 53 | |
| A Missa Brevis of our time | |
| Kyrie eleison | Henk Badings |
| Gloria | Emma Lou Diemer |
| Credo | Bebe Snyder |
| Sanctus | Ron Jeffers |
| Agnus Dei | Crystal LaPoint |

Patrice Pastore, soprano

Bridges to the past

| | |
|--|-----------------------------|
| Herbstlied | Felix Mendelssohn-Bartholdy |
| Tantum Ergo | Gabriel Fauré |
| Amy Pratt, Krista Beth Donough, Dana Ayers, soloists | |
| Salut Printemps | Claude Debussy |

Deborah Montgomery-Cove, soprano

Bridges to the world

| | |
|----------------------------------|--|
| Kokiriko Bushi | Japanese folk song arr. Wendy B. Stuart |
| The Log Driver's Waltz | Wade Hemsworth arr. Ron Smail |
| Deborah Montgomery-Cove, soprano | |
| O Sapo | Brazilian Folk Song arr. Stephen Hatfield |
| Mouth Music | Dolores Keane/John Faulkner |

Shannon Phypers, dancer

| | |
|----------------|---------------|
| Akakomborwerwa | Lee Kesselman |
|----------------|---------------|

Michelle Strucke, percussion

Bridges from the United States

Go 'way from my window

John Jacob Niles
arr. Hugh Ross

Patrice Pastore, soprano

Song of Ezekiel

Michael Torke

Three Mountain Ballads
He's Gone Away
Will He Remember?
Barbara Allen

arr. Ron Nelson

Blessing

Katie Moran Bart

This Is The Day

Gerald T. Smith

Lara Supan, Yolanda Payne, Michelle Strucke, soloists

Music Down In My Soul
inspired by the Spiritual *Over My Head*

a Gospel Praise Song
arr. Moses Hogan

Program Notes and Translations

Our program is called "Bridges" for many reasons. Ithaca College and the University of Limerick have formed a musical bridge that began in 1996. The Women's Chorale was featured on the first program of Irish music during that spring. Visitors from Ireland have regularly performed with this ensemble. The members of this ensemble are honored and delighted to share their music in Ireland for the first time.

The Ithaca College Women's Chorale is known throughout the United States for its innovative programming. The group performs a variety of repertoire that represents a balance of master composers from all musical periods, compositions of high quality from less celebrated composers, contemporary compositions that stretch the boundaries of choral sound, and compositions from throughout the world. The works are learned in a cultural and an historic context. This builds bridges to their musical heritage as well as the musical heritage of people throughout the world. One of the goals of the group is to build bridges of understanding through music.

O Rubor Sanguinis

O flush of blood which from high flowed, which divinity touched.
You are a flower which winter of serpent's breath never has hurt.

Sed Diabolus

But the devil in his envy stood to mockery through no work of God, dismissed touching. (Because of the devil's envy, he placed himself in a position to be mocked. It was his doing, not God's. The devil refused to be touched by God.)

It seems fitting to include the music of Hildegard von Bingen in a concert by a women's ensemble. These pieces were written for women's voices by a female composer. The two antiphons on this program are antiphons dedicated to Saint Ursula. "O rubor sanguinis" was the first antiphon and "Sed diabolus" was the last antiphon in the collection.

Hildegard von Bingen was a 12th century abbess and scholar who is admired as a composer and poet. She is recognized as a great mystic and Germany's first medical doctor and scientist. As the composer-theorist Robert Cogan wrote in the 80's, "The world of music scholarship is gradually realizing that in one of its most studied and important epochs, medieval European religious chant, by far the greatest body of surviving work was composed by Hildegard von Bingen. Consequently all previous conclusions concerning this period's music may be subject to review as our understanding of her work matures." Conserving the liturgy of the church was the normal circumstance of her daily life. Music, she wrote, is perhaps the only way to reach God and thus complete knowledge. Andrew Porter has described Hildegard's music as "gripping, beautiful—a patterned discourse urgent yet serene."

Notes by Patsy Escot

| | |
|------------|---|
| Kyrie: | Lord have mercy, Christ, have mercy |
| Gloria: | Glory to God in the highest and on earth peace to men of good will |
| Credo: | I believe in one God, Father almighty, maker of heaven and of earth and of all things visible and invisible and in one Lord Jesus Christ, Son of God born of the Father before all ages |
| Sanctus: | Holy, holy, holy, Lord God of hosts. Heaven and earth are full of thy glory Hosanna in the highest. |
| Agnus Dei: | Lamb of God, who takes away the sins of the world, have mercy upon us. Lamb of God, who takest away the sins of the world, grant us peace. |

Kyrie by Henk Badings is a complex composition which begins and ends softly on a single pitch of c and shifts continuously between c minor and C Major while featuring neighboring color tones. The piece begins quite slowly and centers around middle c and gradually builds to a very loud chord centering around the c an octave above, gradually going back to a single pianissimo c.

The overall effect is one of power, drama, and intensity. Badings (1906-1987) was a Dutch composer who was professor of composition at the Staatliche Hochschule für Musik, Stuttgart, between 1962 and 1972. He wrote for orchestra, stage, individual instruments and choruses. His later works included electronic music. This work was written in 1946, the same year that he composed *Trois Chansons Bretonne*.

Emma Lou Diemer is a keyboard performer and composer whose music has been published since 1957. She has received many ASCAP Standard Awards, a Kennedy Center Friedheim Award for her 1991 piano concerto, and the 1995 American Guild of Organists Composer of the Year Award. Diemer received her degrees in composition from the Yale School of Music and her Ph.D. from the Eastman School of Music, with further study on a Fulbright scholarship in Brussels and at Tanglewood. She currently resides in Santa Barbara, California, where she is Professor Emeritus of the University of California, Santa Barbara.

A native of North Carolina, **Bebe Snyder** holds both Bachelor of Music and Master of Choral Arts degrees from the University of North Carolina. After studying conducting with Lara Hoggard, she conducted the University Choir and the University Women's Glee Club for two years at UNC. In 1976 Mrs. Snyder formed a semi-professional chorus in New York City.

The **Ron Jeffers** "Sanctus" is dedicated to Javier Busto and the Basque women's choir "Kanta Cantemus Koroa." Ron Jeffers is a composer from Oregon.

Crystal LaPoint is a composer from Syracuse, New York. She has been accompanist for many choirs in Syracuse, New York, and conductor of the Syracuse Vocal Arts Society.

Felix Mendelssohn's **Herbstlied**, a duet set to a text by the poet Klingemann, was written in 1844.

Translation:

Ah, why so soon cease the dance? Why changes spring to winter time? Ah, why so soon to sorrow and silence changes all the merriment? Soon will the last sounds be going away. Soon will the singer be flying. Soon will the last green leaf fall. All wish themselves to be drawn homeward. Ah, why so soon cease the dance? Why change pleasure to sorrow? Were you a dream, you would be thoughts of love. Sweet as the spring and quick and bold. One thing will never go away. It is my yearning.

Tantum Ergo

Tantum Ergo is one of two Offertories written by **Gabriel Fauré** (1845-1924) in 1894. As in much of his music, one can hear discretion, restraint, and a gift to write beautiful melodies. He was original in his use of texture, melody, and harmony.

Translation:

Let us therefore, bowing low, Venerate so great a Sacrament; And let the old Law Give way to the new rite;
Let faith afford assistance to the deficiency of the senses.
To the Begetter and the Begotten, let there be praise and jubilation, salvation and honor, and power and blessing; And to the One proceeding from both let there be equal praise.

Salut Printemps was set for female chorus and orchestra in 1882.

Translation:

Hail spring! Young season! God restores to the plains their crown. The intense sap that bubbles up pours forth and breaks its prison. Woods and fields are flowering. An invisible world hums. Water flows gurgling over the pebbles and says its clear song. The broom gilds the hillside; on the green grass the hawthorne sheds the snow of its flowers; All is freshness, love, and light. And from the womb of the earth ascends songs and perfumes.

Kokiriko Bushi is a Japanese folk song from Toyama Prefecture. A "kokiriko" is an ancient court music instrument of the percussion family; and "bushi" means "song." The first verse describes the kokiriko: it is made of bamboo and is seven and a half "sun" in length. It is a type of rattle. The second verse describes another ancient rattle-type instrument--the "sasara." The words suggest that the listener should dance to these instruments as in ancient days.

Wade Hemsworth is a legend in Canadian folk music. His many years in the woods of Ontario provided the inspiration for his handful of songs, including this comical tribute to the log driver -- the fellow who rides the cut logs down-river to keep them from catching on the banks.

O Sapo incorporates sounds of Brazilian percussion patterns.

Translation:

Look at the toad. He's in the hole. He's dying for a fight, hey!
Tie the pole, get hold of the rod, Turn the rod, put everything in its place because the country boy is looking to buy it.
Get the stuff together, light up the party, leave everything else in the tent, pick it up on the way back.

Celtic **mouth music** is a music straight from the heart – and the mouth. Its tantalizing rhythms and its driving melodic lines reveal the unique partnership of song and dance in the folk music traditions of the Celts and the Gaels. It is vocal music meant for dancing in which the singers imitate the music of fiddles, bagpipes, and jews harps, delighting in lyrics that are full of the word-wizardry that creates their complex rhythms. This tune hails from the Hebrides, a chain of islands off the West coast of Scotland. This rendering is a direct transcription of the version sung for many years by the famous Irish musicians Dolores Keane and John Faulkner. "You have to assume the music will be danced to, and sing with the absolute precision of instrumental music. You can't just break off and have a breath and a pie and a pint at the end of the phrase- if you do, someone's left with a leg up in the air!"

Notes by Kenna Campbell

Akakomborwera

This piece was composed in the spirit of choral music heard by **Lee Kesselman** at the Episcopal Cathedral in Harare, Zimbabwe, in the summer of 1993. The text is the Shona translation of the Benedictus of the Mass Ordinary, combined with the original Latin text. Africa today is a mixture of many simultaneous languages, and this composition reflects that spirit. This is an original composition, but it is based on musical styles native to Shona culture and people.

Go Way From My Window

John Jacob Niles (1892-1980) was called the Dean of American Balladeers. Niles said that he felt it was his duty to preserve and popularize American musical folklore. This composition has become an American classic.

Song Of Ezekiel

The prophet Ezekiel lived in exile and was very concerned about the restoration of Israel. The verses I have chosen - about high trees and low trees - can serve as a political metaphor.

But to me these verses are about human beings' expectations of the world. It is only through God that a branch planted will bear fruit, it is not through credit of our own. Therefore, God has the power to bring low the high and lift high the low. Consequently, this teaches us acceptance and an accompanying inner peace: It is not through our own will that we will bloom.

I think this idea has resonance with the young: this is a period of tremendous change, growth, and uncertainty. Social hierarchies threaten the young person's confidence. A belief that it is within God's power to lift high the lowly and bring low the high is a way to restore in a young person a sense of autonomy, strength, and

inner belief. In addition, these verses are God speaking. Through the voices of these young people, God's message becomes poignant, sincere, and expressive. This short text is exceptional in sentiment and construction. It speaks of all that is embodied in youth—a life that resonates with meaning and purpose, fullness, enchantment and magic. The wistfulness of mature perspective, however, is present as well.

Notes by Michael Torke

The music of **Michael Torke** has been called "some of the most optimistic, joyful and thoroughly uplifting music to appear in recent years" (Gramophone). Hailed as a "vitaly inventive composer" (Financial Times) and a "master orchestrator whose shimmering timbral palette makes him the Ravel of his generation" (New York Times), Michael Torke has created a substantial body of works in virtually every genre, each with a characteristic personal stamp that combines restless rhythmic energy with ravishingly beautiful melodies.

By any measure, Torke is one of the most successful composers of his generation. Torke practically defined post-minimalism, a music which utilizes the repetitive structures of a previous generation to incorporate musical techniques from both the classical tradition and the contemporary pop world.

Blessing is a signature song of this ensemble. It is sung every year. At the end of each semester, we gather around those leaving Ithaca and sing "Blessing" to them.

Ron Nelson (born 1929) is a native of Joliet, Illinois. He received his Bachelor of Music degree in 1952, the Master's degree in 1953, and the Doctor of Musical Arts degree in 1956 from the Eastman School of Music. He studied in France at the Ecole Normale de Musique and, in 1955 at the Paris Conservatory under a Fulbright Grant. Dr. Nelson joined the Brown University faculty in 1955 where he was awarded the Acuff Chair of Excellence in the Creative Arts, becoming the first musician to hold the chair.

Three Mountain Ballads was written for the Pembroke College Glee Club. When Ron Nelson heard the Ithaca College Women's Chorale sing these pieces, he told them he would have written more pieces for women if he had heard them sing earlier in his life.

Gospel music is distinctly American in origin but has become increasingly popular throughout the world.

This Is The Day

Gerald T. Smith has established a national and international reputation as a gospel musician, composer, and pianist, and directs

the Youth Gospel Choir of America. Mr. Smith has performed with such artists as James Cleveland, Shirley Caesar, Richard Smallwood, and Donald Vails, as well as Broadway director George Faison. His compositions have been performed at the Gospel Music Workshop of America's New Music Seminar and recorded on numerous labels. Mr. Smith is the Assistant Director of Music at Mt. Jezreel Baptist Church in Silver Spring, Maryland, and has taught public school at the elementary and secondary levels. He is a graduate of the University of Maryland.

Music Down in My Soul

This is one of the last pieces composed by **Moses Hogan**. It was commissioned by the 6th World Symposium on Choral Music in 2003. This piece is a Gospel praise song based on the spiritual "Over My Head."

Moses Hogan was one of the most celebrated directors and arrangers of spirituals. Before his untimely death in February 2003 at the age of 45, he created dozens of new original arrangements of classic spirituals, and the Moses Hogan Chorale performed them with new vitality that gained world-wide acclaim.

Ithaca College Faculty

Dr. Janet Galván, Professor of Music at Ithaca College, conducts the Ithaca College Women's Chorale, the Ithaca College Chorus, and is Artistic Director for the Ithaca Children's Choir. Dr. Galván has prepared choruses for many conductors including Lukas Foss, Carl St. Clair, Eji Oue, Gisele Bendor, Richard Westenberg, Doreen Rao, and Grant Llewellyn. Dr. Galván's contribution to choral music was recognized by her New York colleagues in 1995 when she received the New York Outstanding Choral Director Award.

In great demand as a guest conductor, Dr. Galván has conducted all-state and larger regional honor choral festivals throughout the United States. She conducted the first college/university Women's Honors Choir at the Eastern Division American Choral Director's Association (ACDA) Conference in Washington, D.C. in February of 1994, the first Western Division Children's Honors Choir in 1996, and the third American Choral Director's Association ACDA National Children's Honors Choir in March of 1995. She was the sixth national honors choir conductor in the over 40-year history of ACDA. Dr. Galván is also the conductor of the North American Children's Chorale which performs annually in Carnegie Hall. In recent years, she conducted the All-Eastern MENC High School Mixed Chorus, the Wyoming High School Mixed All-State Chorus, Kodály National Youth Chorus, ACDA Eastern Division Children's Honor Choir, the first Kansas ACDA Women's Honor Choir, the first South Carolina Women's Honor Choir, the Spivey Hall Choral

Workshop founded by Robert Shaw, the New Mexico High School Mixed All-State Chorus, the first Maryland Women's All-State Chorus, and the Arkansas High School Mixed Chorus. In 2002 she conducted the Mormon Tabernacle Choir. Her own choral groups have been chosen to perform at national, regional, and state professional music conferences as well as many invitational choral festivals.

In demand as a master teacher and clinician, Dr. Galván has presented workshops at national and regional conventions of ACDA and the Music Educators National Conference (MENC). She has also been a featured clinician in summer workshops at many colleges and universities throughout the United States, in Belgium, the United Kingdom, Canada, and in Brazil. In the fall of 2002, she was the Visiting Choral Artist for Great Performances in Portland, Maine. Dr. Galván is on the artistic staff of Choral Music Experience founded by Dr. Doreen Rao. Her expertise in treble repertoire led to an association with Roger Dean Publishing Company in the origin of the Janet Galván Women's Choir Series and Roots and Wings, a series for young voices. She is the series advisor to Latin Accents, a series with Boosey & Hawkes.

As a soloist, Dr. Galván has performed leading soprano roles with the Ithaca Opera Company. She was a member of the Grammy Award-winning Robert Shaw Festival Chorus during Mr. Shaw's final years. Dr. Galván was honored to be profiled in Outstanding Young Women of America, Who's Who In the East, and International Biographies of Women.

Read Gainsford, piano, was born in New Zealand. His first United States tour was greeted as "the perfect combination of head, heart and hands", and he has performed widely in the United States, Europe, Australia, New Zealand and South Africa, as solo recitalist, concerto soloist, and chamber musician. He has made highly praised debuts in London's Wigmore Hall and Carnegie Hall's Weill Recital Hall, as well as performing in many other venues, including the John F. Kennedy Center, Queen Elizabeth Hall, Barbican Centre, Fairfield Halls, Birmingham Town Hall and St-Martin-in-the-Fields. He has recorded for the *Amoris* label, BBC Radio Three, Radio New Zealand's Concert Programme, and has broadcast on national television in New Zealand and the United Kingdom and Yugoslavia. He has performed with orchestras including the Syracuse Symphony, Indianapolis Philharmonic, Belgrade Philharmonic, New Zealand Symphony and many others. Mr. Gainsford has also won prizes in many national and international competitions, including the Dudley National Piano Competition (UK), the Royal Overseas League piano competition, and competitions held in Epinal (France) Belgrade (*Jeunesses musicales*), and New York (East and West Artists).

Of wide-ranging interests, he belongs to the New Music group Ensemble X, enjoys performing on early models of the piano, and was involved in developing a new festival (Light in Winter) in Ithaca, New York, to celebrate the intersection of music and science. Much in demand as a master teacher, guest clinician and lecture-recitalist, he is on the piano faculty of Ithaca College, and the summer faculty of the Heifetz International Music Institute. Recent performances include a tour as soloist in Chopin's F Minor Concerto with the Polish Philharmonic Resovia, Beethoven's Third Concerto with the Cayuga Chamber Orchestra, solo recitals throughout the Northeast, and recording the 12 Etudes of Debussy.

Deborah Montgomery-Cove, soprano, is a widely experienced recital, oratorio, and opera artist. She has sung with such companies as Virginia Opera Association, C. W. Post Summer Opera Festival and Ithaca Opera Association. Her roles include Adele in *Die Fledermaus*, Blonde in *Abduction from the Seraglio*, Queen of the Night in *The Magic Flute*, Rosina in the *Barber of Seville*, Cunegonde in *Candide*, Despina in *Così fan tutte*, and most recently Susanna in the *Marriage of Figaro*. Ms. Montgomery has appeared with the Syracuse Symphony, North Carolina Symphony, the West Virginia Symphony, the Greensboro Orchestra and the Cayuga Chamber Orchestra. Repertoire includes Barber's *Knoxville: Summer of 1915* the Brahms *Requiem*, Vivaldi's *Gloria*, Handel's *Messiah* and Bach's *Jauchzet Gott*. She made her Carnegie Hall debut with Mid-America Productions in Mendelssohn's *Elijah* in 1989 and presented a solo recital at the Liederkrantz Foundation in New York City in May of 1991. International performances include the Mauerbach Festival in Vienna, Austria with Norman Shelter and a guest teaching appointment in Hamburg, Germany at the Stage School for Music in 2000. Other honors include being a state finalist in the NATSSA Vocal Competition, finalist in the WGN Auditions of the Air Competition and a winner in the Cleveland Art Song Festival. In the fall of 2000 she recorded a CD with the Cayuga Chamber Orchestra of *Boyz in the Wood*, an original version of the Little Red Riding Hood story by Grant Cooper. She has earned degrees from North Carolina and Illinois Universities and currently is a Professor of Voice at Ithaca College. Her studies include such teachers as Carol Webber, Grace Wilson, Charles Lynam, Lindsey Christiansen and Judith Oas.

Patrice Pastore is Professor of Voice and Diction at Ithaca College. A specialist in art song and contemporary music, Ms. Pastore is a frequent performer in upstate New York. She has appeared with the Cayuga Chamber Orchestra, Ensemble X, First Street Playhouse, Hangar Theatre, Cornell Musica Nova, and Ithaca Opera. She has also performed nationally and internationally in France, Italy, Switzerland, New York City, Boston, Washington,

D.C., Indiana, Maryland, Ohio, Oregon, Pennsylvania, Texas, and Wisconsin. As a recitalist she promotes music by women composers. Ms. Pastore also gives master classes in voice, contemporary music, diction, and improvisation. She has conducted workshops at Wheaton College in Massachusetts, Southern Oregon State College, Cincinnati Conservatory of Music, and the University of Colorado at Boulder. She is on the faculty at Rising Star Singers, a summer program for young professionals. She has recordings on Spectrum and Golden Crest Records. Upcoming engagements include coaching contemporary chamber music at the Grandin Festival this summer, and she has begun work on an improv opera and a one-woman show.

The Ithaca College Women's Chorale

The Ithaca College Women's Chorale is one of five choral ensembles at Ithaca College. The group includes 50 singers, both music and non-music majors, freshmen through graduate students. The Ithaca College Women's Chorale has performed in Carnegie Hall, Lincoln Center's Alice Tully Hall, at the Eastern Division ACDA Convention, at the MENC National Convention, at the MENC Eastern Division Convention, and at the New York State School Music Association (NYSSMA) Conference. The ensemble was the resident artist choir at the first International Women in Song Festival in Toronto, Canada. The ensemble has worked with many guest artists including Horace Boyer, Libby Larsen, Chen Yi, Gregg Smith, Lukas Foss, Ron Nelson, and Samuel Adler. The Ithaca College Women's Chorale can be heard on their CD, *Cantan* which features the treble compositions of Francisco Núñez, and on numerous CDs of live performances at music conventions.

The School of Music

Ithaca College's School of Music, housed in the James J. Whalen Center for Music, enjoys a distinguished reputation among institutions for professional music study in the United States. A celebrated faculty teaches some 450 undergraduate music majors each year, maintaining the conservatory tradition within a comprehensive college setting. The School of Music is home to specialists in virtually every orchestra and band instrument; in voice, piano, organ, and guitar; and in music education, jazz, composition, theory, history, and conducting. Ithaca's music professors perform regularly on campus and throughout the country in recitals and concerts, contribute to publications and professional organizations, and make presentations at numerous conferences and workshops every year.

What really sets apart the Ithaca College School of Music is the faculty's combination of impressive credentials and dedication to teaching students, to fostering students' learning, developing their talent and transforming them into trained professionals ready to participate in the strongest school systems, the best graduate schools, and the finest orchestras, opera companies, and other arts organizations. Students who enroll in the School of Music are already dedicated musicians who want to study with the best. From Ithaca's unique environment, students emerge prepared to make the most of their abilities.

Ithaca College-Irish World Music Centre Scholarship and Performance Exchange Program

This tour by the Ithaca College Women's Chorale, like the Ithaca College Chamber Orchestra's 2003 tour and the Ithaca College Choir's 2002 tour, is part of an exchange program between the College and the Irish World Music Centre of the University of Limerick. In addition to such concert tours, the multifaceted program also sees individual Ithaca College students studying at the IWMC, during both the year and summer sessions. Additionally, IWMC students travel each spring semester for residencies at Ithaca College, and in March 2001, the IWMC faculty presented workshops and performances in Ithaca.

The Irish World Music Centre is a graduate school offering performance and academic courses in music and dance, and has a special interest in research and innovation in Irish and Irish-related music worldwide. Programs of study there include traditional Irish music and dance, classical string performance, chant and ritual song, and ethnomusicology.

Ithaca College Administration

Peggy Williams, President

Peter Bardaglio, Provost

Arthur E. Ostrander, Dean, School of Music

Mark Fonder, Interim Associate Dean, School of Music

Townsend Plant, Tour Manager and
Coordinator of Music Admissions

ITHACA COLLEGE WOMEN'S CHORALE

Janet Galván, conductor

Elizabeth Swanson, graduate conductor

Soprano I

Danielle Edwards
Elmira, NY
 Jilliann Law
West Springfield, PA

Soprano I-Soprano II

Sara Barasch
Mt. Sinai, NY
 Stephanie Barnes
Columbia, MD
 Malaina Beattie
Rochester, NY
 Cat Bennett
Downingtown, PA
 Victoria Benson
Annandale, VA
 Katherine Bergmann
Vernon, NJ
 Stephanie Chambers
Annapolis, MD
 Erika Eddy
Ithaca, NY
 Sonya Harper
Ithaca, NY
 Shannon Phypers
Brewster, NY
 Amy Pratt
Elmira, NY
 Lindsay Rider
Weschester, PA
 Kathryn Saumweber
North St. Paul, MN
 Kiera Smialek
London, England
 Michelle Strucke
Lumberton, NJ
 Kacie Weaver
Williamsport, PA

Soprano II

Meghan Beattie
Rush, NY
 Krista Donough
Livingston, NJ
 Carrie Erving
Plympton, MA
 Megan Hofmann
Orefield, PA
 Allison Hooper
Selinsgrove, PA
 Kelly Harbison
Annandale, VA

Soprano II-Alto I

Hope Darcey-Martin
Ithaca, NY
 Johanna DeJoso
Garden City So., NY
 Aimee Radics
Wyoming, PA
 Lara Supan
Rockville, MD

Alto I

Natalie Andreoli
Plymouth Meeting, PA
 Dana Ayers
Pine City, NY
 Kathryn Bencke
Trumansburg, NY
 Greer Connor
Lakewood, OH
 Rebecca Francis*
Tolland, CT
 Shelly Helgeson
Indian Lake, OH
 Alexis Murphy-Egri
South Burlington, VT
 Erin Schubmehl
Pembroke, NY
 Marian Sunnergren
Exton, PA

Alto I-Alto II

Allison Dromgold
Greece, NY
 Megan Peppers*
Rochester, NY
 Theresa Johnson
Queens, NY
 Kafi Kareem
Trinidad and Tobago
 Carlie Kilgore
Webster, NY
 Ana Liss
Pittsford, NY
 Lindsay Rondeau
Manchester, NH

Alto II

Heather Curtis
New Hyde Park, NY
 Meggan Frost
Trenton, MI
 Yolanda Payne
Bronx, NY
 Kimberly Salvatore*
Nanuet, NY
 Elizabeth Swanson
Rochester, MN
 Naomi Williams
Kingston, NY

* rehearsal pianist

ITHACA